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ORIENTALISM IN CELLULOID: THE PRODUCTION OF THE 'CRAZY YEAR'

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ABSTRACT

This article introduces a journey in the orientalist movement that characterises the cinema of the 'crazy years' between 1919 and 1929. Attention will be turned on the peculiarities of this period, including the socio-cultural dimension of that epoch. The role of the woman in cinematographic art will be considered as an appropriate tool for the interpretation of orientalism in the European society during the interwar period. Period of the creation of a popular culture or popularisation of culture, Orientalism became a mean to escape with fantasy the everyday way of life of modern European society. The film directors involved in the new emerging art, cinema for instance, included Orientalism into their scripts as an artistic style which was already extensively developed in painting and literature beforehand. This process leads to the trivialisation of Orientalism in the collective imagination and to the estrangement of the more ethnographic documentary films with the fictional treatments. We introduce here in this article some significant achievements proceeding from this estrangement. Finally a comparative look will be granted to the French-German couple, core of the European building, with the example of the Atlantis myth, revisited with an Orientalist vision.

Keywords: Orientalism, cinema, 'crazy years', Atlantis

PECULIARITIES OF THE EPOCH: BETWEEN TWO CENTURIES AND TWO WARS

Some people accuse Orientalism in the cinema during the ‘crazy years’ of being linked with European colonialist ideology. On the contrary, Orientalism appears rather as the result of technical advances in cinematography, opening new artistic perspectives, instead of what Edward Saïd suggests in his remarkable work *Orientalism* (1978). Far from the context and problems of colonialism as an ideology of conquest, Michel Serceau in *Le Mythe, Le Miroir Et Le Divan: Pour Lire Le Cinéma* (2009) specifies:

“They always aspire in a historicist reading to portray the colonial film (which I prefer for my part to call it film of colonial adventures) as an ideological product. They would say already more if they introduced it as an under-product of orientalism. As an artistic and literary movement, going back at least to the 18th century, orientalism established some new styles in Europe. The East had, one time, such a broad important impact as the one that will have America later on. Important but different.”

This does not mean that cinema remains always independent of any political power, certain Orientalist productions were in effect at that time financed by different European governments. Nevertheless the orientalist movement as a whole is, and remains, an artistic expression in its full measure. Orientalism after having inspired painting, literature and music in the course of the 18th and 19th centuries, nourishes in its turn cinematographic art, an art of escape par excellence. According to Ricciotto Canudo (1911), cinema is a mixture of material and aestheticism, the most consumable art, since it includes the five artistic elements: language, sound, picture, movement and interactivity. At the beginning of the 20th century cinema cannot avoid the attraction from abroad and far away, caused by the general feeling of dizziness in Europe. This escape contrasts with the violent world of the European wars, the technocratic state formation and belligerent nationalism, the whole embedded in the economic context of a growing industrial society. Hence, the establishment of a modern rational European society was created by bureaucracy and capitalism. This situation of self-defining crisis gives rise to the mythical oriental world in which the time has stopped. This attraction to abroad, search of exoticism in the Eastern world

therefore influences the European society of the time. This phenomenon is like the opium in European bourgeois suites as in the fancy dress balls on the model of an imaginative fantastic and coloured Eastern fashion. The effect of these trends is that certain mundane people of the time took the postures to portray themselves dressed in silky clothes, proper of an emir. Emblematic case in Britain of this type of European naivety is the stowing performed in 1910 on board of His Majesty Ship (H.M.S) Dreadnought, who sees the participation of future writer Virginia Woolf and that established the so famous expression *Bunga-Bunga*¹. This last reveals not the Oriental look in itself, but in reality just an imagination of the East created by Europeans.

We are persuaded that Orientalism in the cinema remains basically a Euro-centric vision justified by the European origins of the film directors during the early stage of cinema. But this vision is based on the discovery of the world as it is outside Europe and the extraordinary diversity of these worlds revealed by the expansionism and new transport technologies of the time².

It is also the age of the discoveries of the vestiges of ancient civilisations (Egypt, Mesopotamia, etc.). Therefore the collective imagination of the urban society settled in the European cities sees itself very penetrated by pictures of distant countries, those of Africa, Persia, Arabia and their exotic cultures experienced and portrayed by European adventurers and explorers abroad. The film directors as their audience are persuaded to have grabbed the genuineness of these different societies, which they imagine being outside any course of History. Exotic societies likely to give pure social forms, immune of any outsider's influence and especially still sheltered from European impact.

This marvellous world is not necessarily perceived by the European audience as wrong, in a negative vision. Well on the contrary. Exoticism and Orientalism with their wild figures, or even primitive - but genuine - must be preserved because they represent an ideal of purity, not polluted by modernity. In philosophy and in European literature this concept of the wild noble individual, the noble savage in French, or natural man, was already studied by Rousseau and Diderot in the 18th century. It is in this stream of thought that we can find later some achievements such as Robinson Crusoe or Tarzan.

This collective imaginary iconography of the East, sometimes naive, sometimes extraordinary, materialises itself on the wide screen with visually researched decadent ambiances, natural decors and genuine costumes allowed by studio devices. It involves strong character figures as bloody and despotic oriental leaders³ that enliven ancestral fears of a new plague of oriental masses (the European ancestral memory rooted with the barbaric invasions).

Already Voltaire pointed out this fear and idea of the ‘despotic oriental’ in his description of the Ottoman Empire under the rule of Sultan Ahmet III. According to Voltaire, Turkey represents an oriental country in which this Oriental effect constitutes for him a source of new spirituality and an alternative, favouring therefore the emergence of modern cultural relativism.

This vision of the Turkish world, as oriental and despotic, is easily comparable by the European public and also easily transposable in the collective imagination through cinemas. Firstly, this is because of the vicinity of Turkey to Europe. Secondly, this difference is demonstrated by the clashes between the two civilisations that also mark the passage between the 19th and 20th century (notably the Greek-Turkish war and the Italian-Turkish war). Having this oriental country represented on stage by harems full of embroidering and women, the Turkish ambience also provokes various fantasies to the public linked with the myth of sexual permissiveness, polygamous culture, and prohibited pleasures. The cinema auditorium becomes therefore the outlet of the European world towards extraordinary situations of sexual freedom, in contrast to the restrictive pressures promoted by a European Christian culture.

THE ORIENTAL WOMAN: TRANSGRESSIONS

Particularly developed during the ‘crazy years’, the Orientalist myth issued in cinema across exoticism and oriental eroticism defines and materialises itself on the screen with the female figures. The Orientalist cinema will favour therefore the representation of fantastical harems, populated with delightful women. The concubine woman is also the object of the sexual dictatorship of the sultan. The oriental female figure is represented also under mysterious traits, carrying as well the stamp of fate, as it is illustrated by

the example of the artist's name Theda Bara (anagram of Arab Death), an actress that became a star of this kind of films. Particularly, female mystery is instinctive by the use of the oriental veil covering the face. An obliged passage regarding this particular point is taken from Meyda Yeğenoğlu, an Orientalist scholar of Turkish origin:

“Meyda Yeğenoğlu works out a theory of orientalism starting from the pece (the veil, in Turkish). The East is a veil, and represents a very female aspect in a hiding game. The veiled woman is mysterious and becomes a fantastical visage to be caught. Via this metaphor, Meyda Yeğenoğlu explains that the East is a secret, inaccessible to the Occident, as it is a veiled women ⁴.”

The presentation of womanhood in such a way through the Orientalist cinema, updates the cultural relativism, the dichotomy of Europe in comparison to the Oriental world. We think that the oriental female element and its representation on the wide screen during the ‘crazy years’ serves to illustrate a parallel cultural process following the European psychological disaster created by the First World War. The European society, during the 20’s was in search of entertainment and amusements to erase the living memories of massacres and deaths. Orientalism and its alliance within the early cinema becomes therefore the ideal cure for the new popular audience of the post-war period. The objectification or materialisation of the oriental woman for this purpose, will be transported and consumed on place by the urban public. This travel novelty erstwhile reserved to the elites, now popularises and transforms the oriental woman into a key element for the interpretation of the ‘crazy years’. The popularisation of Orientalism and more in general of exoticism in cinema leads to the trivialisation of this trend, as the phenomenon Josephine Baker clearly has shown. This distortion of the reality linked to unreliable concessions to the popular genre produce an ambiguous orientalist representation. In the same way as the arrival of sound in cinema is interpreted as a form of chatting, French bavardization, by certain orthodox film directors of the mute film era. Orientalism, made as a commonplace of consumption during the ‘crazy years’, loses the scientific and realistic approach that is then maintained later by film directors such as Robert Flaherty. For this reason, it became at the time necessary to preserve the scientific method from this trivialisation in a more urgent manner than the explorative Orientalism before the First World War. Crossing the ‘crazy

years' anthropology and ethnography are therefore going from now on to take a separated way of productions; by means of inventories and thematic programmes entrusted from scientists to professional film-makers (Piault, 1995).

ORIENTALIST FILM DIRECTORS OF THE 'CRAZY YEARS'

Since the creation of a motion pictures camera by the brothers Lumière, a panoply of film directors used this new tool to register in the Orientalist vague. The vanguard of the cinema, inspired by travels literature such the one of Pierre Loti, or at the beginning of the 20th century by Henry Michaux, finds a certain Alexander Promio among its first supporters. Promio was one of the first innovative documentary filmmakers that linked cinematography with the camera motion itself, by filming for example Venice (from a gondola) or the Algerian desert (from a car). Promio is at the crossroad of two centuries, he makes the link between the Orientalism of the 19th century and that of the 20th century (Seguin, 1998). At the end of 1911 Promio came across in Algeria Camille Morlhon, another Frenchman and vanguard orientalist who was turning ten screenplays in the south Sahara desert with the support of the French government. However, in terms of stylistic approach, the oriental vision in cinema productions remains still exploratory up to the 1914-18 war. Even if it is necessary to highlight in this innovative field the peculiar production by George Méliès with, already in 1905, *'The Palace of the thousand and One Nights'*.

The end of the First World War marks a break in filmmaking aesthetical approaches. A new generation of film directors and technicians appears. They are sometimes film directors with an experience as war photographers or reporters. Sometimes are also young artists, either from the theatre or from the fine and decorative arts scene, which are going to completely renew the decors and costumes on the screens. A new generation of painters, choreographers, fine carpenters and interior decorators participate as well, after the war, in the elaboration of the Orientalist movement during the 20's. The cinema is therefore placed at the centre of the inventive proliferation developing during the 'crazy years'. An example of this type of collaboration with extravagant decors and oriental costumes is the film of

Jean Epstein, '*The Mongolian Lion*', produced in 1924, with contemporary stars such as Ivan Mosjoukine and Nathalie Lissenko. This strange film approaches the topic of banishment and identity, by comparing a fictitious oriental kingdom with the Parisian metropolitan lifestyle⁵.

It is notable, in regard to the names origins of the actors of '*The Mongolian Lion*', that the 1917 revolution in Russia created a wave of artists' migration towards the West, and among them the Russian creators of the performing company 'Albatross'. These human resources altogether contributed to the genuine revival of the French cinema during the 20's. A representative of this wave of Russian immigration to France is in the person of Victor Tourjansky, film director in 1925 of '*The Charming Prince*'⁶. This film represents a fantasized East, the grandeurs of ancient courtyards in central Europe and the modern world of the 20's in France. This disabused Orientalism, which involves also Pierre Loti, echoes '*The Mongolian Lion*' of Epstein where the modern world itself is confronted to a residual extravaganza. The following film done by Tourjansky is of a bigger wingspan and knows an international distribution notably in the United States; this is the '*Tales of the Thousand and One Night*'. In its fashionable type of Orientalism Tourjansky is quite obvious. The conception of the decor (owed to Lochakoff) and self-made costumes come from the tradition of the Russian Ballets. It contrasts with achievements of French contemporaries as in the '*Sultan of Love*' directed by René Le Somptier and Charles Burguet. Where this last film only portrays fragments of decors, Tourjansky melts the production in a group of buildings, centred and symmetrical, which give the phantasm of an enchanting world. With its fancy splendour and its dance stages, Tourjansky's movie seemed to be able to compete with emerging Hollywood. In the 'crazy years' numerous tailors became involved to 'dress up' film productions, the costume becomes a key element of film plasticism.

The film *Hara-Kiri*, produced in 1928 by Marie-Luise Iribé, is one of the first experimentation of orientalist Japanese style in France after the work of Cecil B. de Mille in the USA in 1915 with '*Forfaiture*'. This rare film *Hara-Kiri* reports social conventions, prejudices, and carries an embarrassing look on the Japanese culture and aesthetics. Another production of the genre is *The West* original *L'Occident*⁷ (1928) accomplished by one of the founders of the 'Club of the Cinematographic Art Friends' founded

in 1920, Henry Fescourt. It presents natural landscapes which intercut with the studio decors of superb Moorish creations or art deco, with genuine Moroccan clothes and rich costumes. Before passing to the thirties, lastly we must indicate commercial failure of Jean Renoir with the orientalist film *'The Village'* (1929), made in Algeria with a propagandist approach. Finally Léon Poirier just at the end of the 'crazy years' establishes himself as the Eurasian Orientalist with the *'Yellow Cruise'* in 1932. After three accomplished whole series of Orientalist films such as *'Souls of the East'* (1919), *'Narayana and the Thinker'* (1920), and *'The Jade Coffer'* (1926), *'The Black Cruise'* of Poirier constitutes a break point between the invention of Art deco Orientalism and the realism given by a pictorial and naturalist journey across Africa. This trip, which takes place from October 28th, 1924 till June 26th, 1925, also bears the name of 'Expedition Citroën Central Africa'. The African experience gives rise to a second expedition in 1932, this time in Asia with the already mentioned *'The Yellow Cruise'*⁸. This film documents the diversity of landscapes, men and cultures in the course of the journey covering about 30, 000 km and borrowing partly the track of the ancient Silk Road. It narrates numerous events during the trip and is realised in cinemas in 1934.

On the other side of the Vosges Mountains, film extravaganza at the time of the Weimar Republic finds the same attraction for the East as in France. Paul Wegener accomplished three versions of Golem inspired by the novels of the Austrian writer Meyrink (1915), and in which he interprets himself the living creature made of loam. The last version, called *'Golem: How He Was Born'*, co-produced in 1920 with Carle Boese, goes back to the origins of the myth. The Golem is fabricated to protect the Jewish population from pogrom threats. Made of loam, it takes life when its creator inscribes on the forehead the magical letters of the Tetragrammaton. But it becomes a threat also for those whom the creature was supposed to protect. The film aesthetically complies with German expressionism of the epoch: distortion of lines and colours, dialectic of the good and evil. Jewish folklore, cabbalists and fantastic elements dominate the screenplay and make it a singularity of orientalism. The film uses double exposures inherited both from Méliès and especially from a circle of fire which remembers Friedrich Wilhelm Murnau and Fritz Lang, the first in the *'Faust'* (1926), the second in *'Metropolis'* (1927). Later, in 1931, *'Frankenstein'* of James Whales, will draw inspiration from Golem with the example of the game between the Golem and some children.

ATLANTIS

The myth of Atlantis aroused a keen interest in the European cinema at the beginning of the 20th century. This rebound of interests is owed to the literary success of the novel written by Pierre Benoît, 'Atlantis' (1919). It received the French Academy prize for novels, translated into twenty languages and published 1.2 million copies. To recall the plot in broad traits, the officers Saint-Avis and Morhange travelled across the Western Sahara where they believed Atlantis was located, but they fell in an ambush. Separated and then confined in the tunnels of a mysterious city, each searches the other, however, the crazy love felt immediately by Saint-Avis for Antinea, the Queen of the place, is used by the Queen against Morhange, which instead is pushing her back. Two eponymous films draw directly inspiration from the novel of Pierre Benoît, one accomplished in 1921 by French film director Jacques Feyder, and one in 1932 by the German, Georg Wilhelm Pabst. If the original Atlantis thoughts of Plato, updated in the political and cultural context of the interwar period, are decisive in each of both films, the epic operated in the novel by Pierre Benoît and imprinted by Orientalism, constitutes the backbone of these two achievements. At the same time, it nourishes the two film productions with poignant metaphors.

First interpretative dimension: the location of Atlantis, object of debate since Plato's time, as much on the place as on the signification of such myth. Pierre Benoît in the novel opts for a form of scenery that changes original Atlantis by orientalisating the myth. It will not be located in a Mediterranean island as Plato describes, but on an Algerian plateau: stony Sahara desert, ruins of volcanoes, a sanctuary of piton snakes. With the inclusions of the memories by Charles de Foucauld who established himself there in 1911. Memories of his trajectory, as much as his interest for the Touareg nomadic people⁹. This version of Atlantis loads the original myth with new poetic elements, capable to reveal the dimension of the European agony during the period. Second interpretative dimension: Atlantis is not only a place on earth, but also is personified, especially as a woman - a Queen - Antinea, at the top of a loving triangle that the two friends, Saint-Avis and Morhange, come to supplement. The folkloric dimension and the oriental folklore in the films translate the wishes besides a traumatised Europe (see concepts noted previously). This aspect remains there, and is not less marked by the societies for which these two films aimed at making the trauma forget.

Orientalism, because it is constructed against the Occident, or to escape it, continues carrying in this hollow as Daniel-Henry Pageaux sums up:

“Because it is ‘oriental’, this exoticism is first of all the expression of the absolute antithesis of the Occident. Occident antinomian, the East is an Occident reversed, confined in an irreducible way: not reason but passion, marvellous, atrocity; not progress or modernity but stopped time, primitive; not close daily but distant enchanter; lost garden or found paradise.”¹⁰

This ‘Occident reversed’ gives to Europe a picture of itself, picture used by both film directors Feyder and Pabst as an inspiring identification of the soldiers fighting the 14-18 war. The *Atlantis* of Feyder opens with Saint-Avis dying of thirst in the desert. He remembers in his suffering the episodes of his healing, his recovery from war wounds, in order to return to the desert. This identification allows paradoxically some criticism, as such the Orientalism of film director Feyder pretends to bear a colonialist dimension. Saïd Tamba (2010) speculates that the distribution of the film of Feyder coincides with the insurrection of the Rif (1921-1926) and the massive dispatch of weaponry by France to Morocco. According to this interpretation the media treatment favoured a legalist reading of violence, rather than the identification of a strengthening colonial domination, the latter, in order to provoke a ‘patriotic fervour’. And Tamba (*ibid*) on the *Atlantis* goes on with:

“The schema is suitable in any point for the mythology of the starring hero which was already displayed for some time in the narrative cinema, and the presence of which is enough to justify the imperial reason without having to wonder much about the motivations of the adversary.”

The palace of Atlantis in the film of Feyder reassembles the popular imagery, introducing spectacularly a palm grove in supported traits and simplified light visions. While Pabst, still impregnated by German expressionism, gives to the palace an oversized architecture, meaning the step down of individual values, at the same time as the fall of Saint-Avis. Also, the military fort of Hassi-Inifel in Feyder plays on a simplistic presentation, otherwise grotesque of Orientalism – a decor of palms, a wooden hut – where Pabst recalls in its abstractism the madness, by stressing the Pascalian troubles of the principal character. The desert then looks

like a dangerous temptation, awakening the wish to get lost in it, without leaving any trace.

If Antinea represents the oriental Eros in both films, sexuality is to be the object of a differentiated treatment, illustrating the almost hysterical effervescence of the 'crazy years' later followed by the shatters of the 1929 crash, which leads to a hieratic presentation of womanhood. This evolution will find therefore at the beginning of 1920's a baroque Antinea: made up, adorned with jewellery or with feathers, already showing masculine hair cut (she carries short hair). Her sensuality is distinctly a manner which Breton would qualify as 'erotic veiled'. For Daniel-Henry Pageaux this sexualisation 'allows to dominate [orientalism] or to give it up, more or less erroneously' (*ibid*). And indeed, in both versions, Saint-Avis falls in love with Antinea – implicitly in the film of Pabst – and his wish infantilises up till the loss of any virile attribute. Contrariwise, Morhange, interpreted in both films by Jean Angelo (the nephew of Sarah Bernhardt), refuses to become the umpteenth lover of Antinea, because the model of masculinity which he represents, cannot support to be chosen, when it is accustomed to choose. At the beginning of the 1930s, Antinea's representation bears no more any kind of sensuousness: the chess game with Saint-Avis takes place in a stony silence, without the slightest smile; as the statue of the Commander, she does not speak more than to condemn saying: 'failure' – a fatal word which gets the transformation of Eros in Thanatos. Thanatos, the Greek god of gentle death, is the desert, in which, turning the back to Atlantis, Saint-Avis will finally leave and bury his guilty conscience – a curtain of sand to fade it.

The nearness in time of both productions by Feyder and Pabst does not prevent the Orientalist treatment of the Atlantis from varying for social and political reasons between both versions. The film of Feyder registers the clichés of the 'crazy years', while that of Pabst carries the stigmata of the economic crisis and announces the protectionism that is hardening nations. On the one hand, Feyder, whose locations shooting in Algeria began in autumn 1919, ratifies the participation of women in the economic life of countries at war and their relatively emancipation. This typicality of the bourgeois family schema portrays a sensual Antinea especially taking pleasure for men. Master of harems, she is the one who infringes taboos. On the other hand, Pabst offers with the interpretation of

Antinea by Gisele Eve Schittenhelm, a womanhood once again lined up, severe, almost dehumanised, announced by the androids in *'Metropolis'* of Fritz Lang (1927). In this film of Lang, Schittenhelm played the role of the android under the name of Birgitt Helm. The choice of this actress highlights the atmosphere at the end of the 'crazy years' itself. In fact one had reproached Pabst for his detriment of German actress Marlene Dietrich in having chosen the American actress Louise Brooks to hold the top of the distribution posters in *'Loulou'* (1929) and in *'The Diary of a Lost Girl'* (1929). But in 1932, German self-definition reverberates culturally a new stage of 'Germanisation', who would not tolerate any longer this kind of alien choice. Pabst therefore from now leaves the stage, the time of an ellipse, in the explosively of French cancan, women in swishing sound in an atmosphere filled with smoke of a Parisian cabaret – memories of the gone 'crazy years'.

CONCLUSION

In its trajectory, Orientalism firstly exploratory, then fashionable and trendy, culminates as a zenith in the interwar period. The myth of orientalist Atlantis favoured a comparative look between both French and German societies. It has revealed that two nations which had confronted one another twice in the first half of the century, had at the end the same artistic aspirations in that short peace time separating two worldwide conflicts. The popular attraction for Orientalism revealed at the same time separated evolutions, but nevertheless, it highlights already a cultural community existing within European people, with their common aspirations and their common dreams.

Orientalist film appeared as a type of movement in full measure, having developed its own aesthetic codes and having left a place of choice to female figures and to the question of womanhood. Being born from the aspirations of the 'crazy years', the Orientalist movement in the cinema survived this period of the 20's and has been perpetuated through great achievements after World War II. Despite decades of decolonization, the East will continuously nourish the imaginary of European and American directors. Ancient East is often brought about by tales and legends drawn from eastern literature (*'The Thousand and One Nights'* adapted by Pier Paolo Pasolini in 1974). Particularly exemplary is the Persian-Arabic tale Aladdin popularised by

the Disney studios, featuring architecture components of Moghul India and Medieval Persia –tapestries, Muqarnas, bulbous domes, labyrinths of lanes and other noisy Bazaars –at the same time as it conveys racist representations of Arabs. The Baron Munchausen, improbable hero of the Russo-Turkish war of 1735-1739 immortalised by the German writer Rudolf Erich Raspe, has also experienced an extraordinary posterity among magicians of the seventh art from Meliès (1911) until the American director Terry Gilliam (1988). The Egyptomania, with its imaginary of ancient tombs, buried treasures and ancestral magic forms an artistic movement in its own right from Mankievieks' *'Cleopatra'* (1963) until Steven Spielberg's *'Indiana Jones'*, *'Raiders of the Lost Arks'* (1981) or the more recent *'Mummy'* (Stephen Sommers, 1999) while Antic Persia is often invoked as a symptom –sometimes a cerebation– of our violent world (*'Alexandre'*, Oliver Stone, 2004 or *'300'*, Zack Snyder, 2007).

But the most original form of post-colonial Orientalism remains the one proposed by directors such as Louis Malle who spent six months in India with a hand camera, hunting down poetic images, who immerses spectators in a radical otherness in an eight hours visual travelogue (*Calcutta, Phantom India* in 1969). Likewise, whereas Japan has long remained outside the scope of European directors, Chris Marker, another French director, obsessed by the question of memory and fascinated by Japan (see his documentary *'The Mystery Koumiko'*, 1965), finds in this country, what he calls, one of the 'extreme poles of survival'. In his film-essay *'Sunless'* (1983), he meditates on the blend of animism and hyper modernity that made emerge a new artificial world of synthesized images and videos games. He finally observes how the human cellular memory is being replaced by a constructed one and finds in this new system of images a metaphor of our future:

"Video games are the first stage in a plan for machines to help the human race, the only plan that offers a future for intelligence. For the moment, the inseparable philosophy of our time is contained in the Pac-Man. I didn't know when I was sacrificing all my hundred yen coins to him that he was going to conquer the world. Perhaps because he is the most perfect graphic metaphor of man's fate. He puts into true perspective the balance of power between the individual and the environment. And he tells us soberly that though there may be honour in carrying out the greatest number of victorious attacks, it always comes a cropper" (ibid).

NOTES

¹The 'Bunga hoax' refers to the stowing of the aristocrat Horace de Vere Cole who pretended to be Emperor of Abyssinia along with a group of artists, including Virginia Woolf, all disguised, with painted face.

²See case of 'The Black Cruise' original La Croisière Noire and 'The Yellow Cruise' original La Croisière Jaune of Citroën in both Africa and Asia, in Audouin-Dubreuil, A. (2009) and Haard, G.M. & Audoin-Dubreuil, L. (1924).

³The cinema advertising poster of 'The Yellow Cruise' in 1934 is very emblematic for this case.

⁴See the article L'orientalisme on the internet site of the Club du Millénaire.

⁵The kingdom of the Mongolians is plunged into the most complete chaos. The prince Roundghito-Sing, a young officer of the palace, interpreted by Ivan Mosjoukine, escapes the kingdom of the Grand Kahn by liberating the captive princess Zemgali. Roundghito-Sing becomes a cinema star in France, but becomes also inebriated with the pleasures of being in Paris. In the film casting, the star Anna falls in love with him. But he discovers that she is actually his sister and that his destiny is therefore to marry Zemgali.

⁶The principal character of the Prince (Count Patrice), an heir of the crown of Bengali, hides his identity during a high-society yacht cruise. The Prince is interpreted by Jacque Catelain. Count Patrice kidnaps a captive oriental princess, Nathalie Kovanko, whom the prince will want to free with the help of Koline, an amusing extra. It runs away from the harem of the Caliph with her on the yacht. Adventures and an odyssey across several civilizations begin.

⁷In Morocco, Hassina is under captivity of master Taïeb, a strong enemy of the French settlers. She falls in love with an officer of the French navy.

⁸The Citroën Expedition implied two teams, one from Beirut, another from Beijing, using both half-tracks Citroën vehicles (Audouin-Dubreuil, 2009).

⁹A former officer of the French army, Charles de Foucauld (1858-1916) became explorer before to become hermit. After he entered in the Order, he left to Sahara to leave with the Touareg. He became one of the most prominent specialists of this culture.

¹⁰ Article 'Orientalisme' in Encyclopaedia Universalis.

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